



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NEWS AND NOTES

THE ASSOCIATIONS

WEST VIRGINIA

The West Virginia Council of Teachers of English held its annual meeting in Charleston on June 17 and 18. The following program was given:

Address: "Present Tendencies in the Teaching of English," C. R. ROUNDS, Inspector of English in the Normal Schools of Wisconsin.

"The Course in English in the High School," I. O. ASH, Teacher of English in the Tyler County High School.

Discussion, C. S. CROW, Assistant Professor of Education in the West Virginia University.

"The High School and the Student's Home Reading," MISS EDNA ARNOLD, Teacher of English in the Weston High School.

"Oral Composition," MISS MARY MEEKS ATKESON, Assistant in English, West Virginia University.

Report of Progress on the *Bluefield Spelling Book*, H. E. COOPER, Superintendent of Schools of Bluefield.

Report of Progress of the Committee on Elementary School English, W. H. FRANKLIN, Teacher of English in Marshall College State Normal School.

Mr. Walter Barnes was re-elected president of the Council; Miss Mary B. Fontaine, vice-president; Miss Mary M. Atkeson, secretary-treasurer.

Committees were appointed to draw up plans for the creation of story-telling and library sections.

It was the best and largest meeting in the history of the West Virginia Council.

WALTER BARNES

ALABAMA

In Alabama the teachers of English are signing the pledge—not to give up apple-jack, but to study the report of the Joint Committee on Reorganization of Secondary English, help on the movement for better libraries, and strive to reduce illiteracy. All officers and promoters of English associations ought to obtain and study the summer bulletin of the Alabama Council. The editor is C. C. Certain, of Central High School, Birmingham.

NEBRASKA

The first meeting of the Nebraska chapter of the National Council was held in Lincoln, Nebraska, May 15, 1915. The meeting was called to order by the president, Professor George E. Martin, of Kearney State Normal. Professor Martin explained briefly the purpose of the organization and spoke of the benefits resulting from an interchange of ideas among those who are teaching the same subject. He then introduced the various speakers on the program, as follows:

"Educational Measurements in English," DEAN CHARLES L. FORDYCE, Nebraska University.

"American English," MISS LOUISE POUND, Nebraska University.

"Teaching Those Who Are to Teach English," SUPERINTENDENT A. L. CAVINESS, Fairbury, Nebraska.

a) "In the High School," MISS MINNIE PENCE, Fairbury High School.

b) "In the Grammar Grades," MISS FEHLMAN, Capitol School, Lincoln.

c) "In the Elementary Schools," PROFESSOR G. A. GREGORY, State Department, Lincoln.

"Elementary Argumentation," PRINCIPAL CHARLES K. MORSE, University Place High School.

"Means of Improving the Student's Everyday English," DR. HOMER C. HOUSE, Peru Normal School.

"Report of Delegate to the National Council," MISS ESTELLE MORRISON, Fairbury High School.

"Laboratory Equipment for English Teaching," MISS MARY CRAWFORD, Kearney Normal School.

"Co-operation of All Teachers in the Teaching of English," PROFESSOR J. W. SEARSON, Manhattan, Kansas.

Dean Fordyce gave the results of a series of experiments in reading. He disproved the old theory that students who read slowly are more accurate and sympathetic in interpretation than those who read quickly. On the contrary, he found that the best results are obtained when a child reads 300 words to the minute. The slow reader, moreover, is the one most quickly and seriously fatigued.

Miss Pound read a paper which has since been published in the *School Review*, XXIII, No. 6 (June, 1915). Miss Pound's paper was of special interest to those who had been present at, or had read reports of, the meeting of the National Council in Chicago, inasmuch as it presented the subject of American English from a different standpoint. While regretting the separation between English as spoken in America and as pronounced in England, Miss Pound regards such cleavage as inevitable, on account of the dissimilarity of forces acting upon a living

language in two widely separated countries. She pointed out that the growing divergence is due quite as much to innovations on the part of the English as to barbarisms introduced by Americans.

Superintendent Caviness, of Fairbury, bespoke better correlation between written and spoken English. He deplored the introduction of university methods of notebook work into the public schools. Miss Pence and Miss Fehlman, whom he introduced, gave informal papers proving the practical value of oral English. Professor Gregory was called away from the meeting before the time for presenting his paper.

Mr. Morse, of University Place, made a plea for honest debating. In his opinion, coaches too often emphasize the importance of gaining a favorable decision from the judges, rather than the intellectual and ethical training of the students. A lively discussion of means for making the course educationally valuable followed this paper. Dr. House presented his subject in an extremely interesting manner, enlivening it with anecdotes and epigrams. Miss Crawford gave the substance of her article on equipment of the English department which appeared in a recent number of the *English Journal*. She added further valuable notes. Professor Searson gave one of his earnest, impromptu speeches on the always-interesting subject of co-operation in the teaching of English.

ESTELLE R. MORRISON, *Secretary*

FAIRBURY, NEB.

ILLINOIS

The Illinois Association of Teachers of English has started a thoroughgoing investigation of the equipment actually available in the schools of the state. A committee under the chairmanship of Willard M. Smith, of the Cicero Township High School, has recently sent out the following questionnaire:

INTRODUCTORY QUESTIONS

1. Name of your school? Number of pupils? Number of teachers?
4. Number of teachers teaching only English? Number of teachers teaching English part of time?

QUESTIONS ON MECHANICAL EQUIPMENT

1. How many rooms have you that are used exclusively for English recitations?
2. What is the seating capacity of the average room?
3. Have you a room suitable for (a) committee work, or (b) practice in dramatics or debate? If so, is it adjacent to the library or English recitation rooms?

4. Place a check opposite each of the following facilities for dramatic work which you have:
 - (a) Stage in the Assembly Room (d) Drop curtain
 - (b) Dressing-rooms adjoining stage (e) Pictures
 - (c) Footlights (f) Furniture properties
 - (g) Costumes representing various periods; such as Grecian, Roman, Mediaeval, Early English, Cavalier, Colonial, etc.
5. Have you a smaller room equipped with a platform, in which less ambitious dramatic work might be done before audiences of from eighty to one hundred?
6. What concrete suggestions can you add to the above topic of dramatic facilities?
7. Place the check opposite each of the mechanical aids which you have in the school building:

Filing cabinets for:

- (a) Themes
- (b) Individual home reading report cards
- (c) Consultation record cards
- (d) Class grade cards
- (e) Topical clippings from periodicals
- (f) Illustrative pictures for class use
- (g) Course outlines for teachers' guidance

Maps of:

- (a) America
- (b) Political England
- (c) Literary England
- (d) England and the neighboring coast of Europe
- (e) England showing the parallel development of the language and literature
- (f) London showing literary landmarks

Charts and plates showing organs of speech and pronunciation of English sounds

8. Which of the following varieties of notebooks do you use?
 - (a) Ordinary stiff-cover composition book
 - (b) Loose-leaf notebook, laboratory size
 - (c) Small pocket notebook for assignments
 - (d) Scrap notebooks compiled by the class
9. Paper:
 - (a) What size and quality of paper do you require for notebooks and theme work?
 - (b) Is it ruled?
 - (c) Is there a marginal line at the right? At the left?
10. Do you keep and file themes? If so, how and in what?

11. Have you a projectoscope or projection lantern? What did it cost? Who is the maker? Is it satisfactory?
12. Have you a stereopticon? What did it cost? Is it satisfactory? What sets of slides have you? What is their aggregate value in dollars and cents?
13. Is the English room equipped with shades to darken it for the lantern?
14. Is there a moving-picture machine in the school? What did it cost? Who is the maker? Is it satisfactory?
15. Have you a Victrola or similar machine? What use do you make of it? Can you suggest special use for such machines in:
 - (a) literature
 - (b) public speaking
 - (c) composition
16. Is there a dictaphone in the school?
17. Do you use stereographs in your English work?
18. Has the school a duplicator or mimeograph?
19. Is there a typewriter for the use of the English department which can be used in the English recitation rooms?
20. Have you a bookcase in the English room?
 - (a) Is it a stationary or revolving case?
 - (b) Is it closed or open?
21. Does each English teacher have a desk in the building for his own use?

QUESTIONS ON LIBRARY EQUIPMENT

1. Have you a special room for the library? If not, are the books kept in the study hall, in the classrooms, or in the corridors?
2. Is the library open during the entire school day for reading and reference?
3. Have you a trained librarian, giving her entire time to library work? If not, who has charge of the library, and how many hours a day does she give to the work?
4. How many volumes are in your library? How many were added last year?
5. What is the amount of money annually expended on books?
6. What proportion of this expense is for the needs of the English department?
7. What amount of money is annually expended upon periodicals?
8. Is the library well equipped for home reading? Fairly equipped? Poorly equipped?
9. Do you prefer contemporary or standard fiction for home reading?
10. Do you prefer many different books or duplicates of the few found most serviceable?
11. What collections of English prose and verse, either in single volumes or in sets, have you for furnishing illustrative class material?

12. Place a check opposite each of the following reference books which you have in your library. Place double checks opposite those which you have also in the classroom:
 - (a) Dictionary (unabridged)
 - (b) Encyclopedia
 - (c) Handbook of Mythology and Fiction
 - (d) Thesaurus
 - (e) Synonyms
 - (f) Etymological Dictionary
 - (g) Trench's *Study of Words*—or similar books
 - (h) Poole's *Index*, *Reader's Guide*, or *A.L.A. List*
 - (i) *Who's Who in America*
 - (j) *Statesman's Year Book*
 - (k) *News Almanac*
 - (l) *Dictionary of Quotations*
 - (m) *Atlas of the World*
 - (n) *Congressional Record*
13. Can you add any valuable reference book to the list?
14. Do you think that each pupil should own a small dictionary?
15. What periodicals do you take?
 - (a) Of general interest, such as the *Literary Digest*, or *Scribner's Magazine*.
 - (b) Of specialized interest, such as *Good Housekeeping*, *Popular Mechanics*.
16. Of which of these magazines do you receive more than one copy?
17. Which of these magazines do your students find most useful?
18. What educational journal do you find most useful?
19. What newspapers have you in the library?
20. Do you use newspapers or periodicals as class tests?
21. Has the library collections of pictures for use of English classes? Are they catalogued and filed?
22. Have you a bulletin board for notices of recent books, news items concerning literary matters, etc.?
23. Does the library collect and file clippings from newspapers and magazines?
24. Can the library room be used for pleasurable reading as well as for research?

QUESTIONS ON ART EQUIPMENT

1. Do you think a harmoniously decorated recitation room has an appreciable effect upon the English work of the average student?
2. Are your recitation rooms harmoniously decorated?
3. How many pictures, on the average, are hung upon the walls of your recitation room? Do they average three feet by two feet; are they

generally smaller; or larger? Are they appropriately framed? Are they hung well as regards wall space, lighting, backgrounds, the eye of the student?

- 4: Are the pictures simply of general artistic value, or are they intimately related to literature?
5. Indicate the number of pictures of each of the following kinds in the English recitation room:
 - (a) Enlarged photographs
 - (b) Photogravures
 - (c) Lithographs
 - (d) Etchings
 - (e) Oil paintings
 - (f) Cheap prints
6. Were the pictures donated?
7. If purchased, how was the cost met?
8. Who selected them?
9. Does the art department co-operate with the English department in attention to these details?
10. Do you change the pictures occasionally from room to room?
11. Do you change their location in the room from time to time?
12. Do you make use of inexpensive prints in teaching composition or literature, e.g., as a test upon the plot of such a book as *Ivanhoe*?
13. Do you collect and file such prints?
14. Do you cut from periodicals and mount, or file, pictures illustrative of the literature studied in class?
15. Do you encourage pupils to make such collections for themselves?
16. Do you have pupils paste or mount such pictures in their notebooks to illustrate the work?
17. Are there any casts in the round, high, or bas-relief in your recitation room?
18. What are the subjects?
19. Are they placed well in regard to wall space, lighting, background, the eye of the student?
20. What are the student's favorites?
21. What use do you make of pictures and casts as material for theme work?
22. Do you use stereographic views to vitalize your literature and composition work?
23. Please suggest pictures, busts, and casts which you regard as especially valuable for the English room.

THE PENALTIES FOR INFRINGEMENT OF COPYRIGHT OF PLAYS

The following opinion as to the infringement of copyright in the case of acting plays was prepared by the general counsel for the United Managers' Protective Association of the United States. It will make clear to all who have to do with amateur production that right to produce a copyrighted play must *always* be obtained from the holder of copyright, whether the performance is for profit or not.

The rights given to a proprietor of a dramatic work under the copyright act (sec. 1) are twofold. The owner of the copyright has the exclusive right: (a) "to print, reprint, publish, copy, and vend the copyrighted work"; (b) "to perform or represent the copyrighted work publicly, if it be a drama," etc.

Any performance of a play which the public or any part of it may witness constitutes just as much an infringement as would the selling of printed copies or any other infringing act.

The question of profit concerns only the remedies to which the copyright proprietor is entitled. Every infringement subjects the infringer (and by infringer is meant all who participate in or aid or abet the infringement) to the civil damages fixed by the act, which in the case of a dramatic work can in no event be less than \$100.00 for the first and \$50.00 for every subsequent performance. In addition to this, if the performance be wilful and for *profit*, the act also makes the performance for profit a criminal offense, punishable by a fine not to exceed \$1,000.00 or imprisonment not to exceed one year, or both, for each offense. If a fine is assessed, this money goes to the United States and not the copyright proprietor, just as fines go to the states of the union for theft of property in the territory protected by their laws.

An infringement for profit leaves the infringer liable to all the civil penalties of the act, and, in addition, to a fine or jail sentence as well.

The sections of the act covering the remedies under infringement are secs. 25 and 28, sec. 25 governing the civil and sec. 28 the criminal remedies. By sec. 25 it is provided "that if any person shall infringe the copyright in any work protected under the copyright laws of the United States, such person shall be liable: (a) To an injunction restraining such infringement; (b) To pay to the copyright proprietor such damages as the copyright proprietor may have suffered due to the performance . . . or in lieu of actual damages and profits such damages as to the court shall appear to be just, and in assessing such damages the court may, in its discretion, allow the amounts as hereinafter stated. . . . In the case of a dramatic or dramatico-musical or a choral or orchestral composition, one hundred dollars for the first and fifty dollars for every subsequent infringing performance." As every theatrical manager knows, one of the chief elements of value in a play is its newness—its novelty to the public. This newness or novelty a free public performance would destroy just as effectively as a performance for profit; and it was because of

the fact that the copyright proprietor could not prove the exact damage done by the performance of a play that clause four of sec. 25 was enacted, fixing \$100.00 penalty for the first and \$50.00 for all subsequent performances—and this penalty the courts have held, not only applies to performances which were not for profit, but also to people who did not know the play was copyrighted. In other words, where a man's property has been taken and used without his permission the court will make the user pay, and the user can no more escape liability for using some other person's play than he could for taking and using some other person's horse or automobile when the owner was not present. On every play reproduced in copies for sale is printed formal notice of copyright, so that there is no excuse for not knowing such a play is copyrighted.

The criminal phase of the law applies only to use for profit or aiding or abetting someone to infringe for profit. This is covered in sec. 28 of the act and is as follows: "That any person who wilfully and for profit shall infringe any copyright secured by this Act, or shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court."

SOUTHERN CONFERENCE FOR EDUCATION AND INDUSTRY. COMMITTEE ON HIGH-SCHOOL LIBRARIES

At the Chattanooga meeting of the Southern Conference in May, 1915, a motion was passed providing for the appointment of a Committee on High-School Libraries. The work of the committee will be conducted not only with reference to libraries in city high schools, but also with reference to libraries in rural high schools. The officers of the committee are: Chairman, Mr. C. C. Certain, Department of English, Polytechnic Institute, Auburn, Alabama; Secretary, Mr. J. L. McBrien, school extension agent, Bureau of Education, Washington, D.C.; Member in Charge of Library Exhibits, Mr. J. D. Wolcott, chief of Library Division, Bureau of Education, Washington, D.C.

PLAN OF WORK

The committee will be expected:

1. To secure the appointment of state committees on high-school libraries.
2. To send out a questionnaire as an inquiry into conditions affecting the high-school libraries in each southern state, and to tabulate results.

3. Based on this survey, to recommend standard equipment for the libraries in the three types of high schools; i.e., for (1) the metropolitan high school, having an enrolment of from 800 to 3,000 pupils; (2) the high school of the town or small city, having an enrolment of from 200 to 600 pupils; (3) the small rural high school, having an enrolment not exceeding 100 pupils.

4. To be prepared to give advice to schools applying for it.

5. To present the necessity of better libraries in high schools at every possible opportunity, and to urge that this necessity be discussed adequately at educational and library meetings.

6. To secure the appointment in every southern state of a state supervisor of high-school and elementary-school libraries.

7. Where states have a director of school libraries, to co-operate, and not work independently.

8. To secure the co-operation of state library commissions, reading circles, and departments of public education.

9. To do what may seem best to improve the selection of books on state lists.

10. To establish libraries in rural high schools.

11. To establish libraries independent of study halls in city high schools.

12. To urge the appointment of a trained librarian in every city high school.

13. To recommend a fixed annual appropriation for buying books in each high school.

14. To urge the need of training pupils in the use of books and libraries.

15. To prepare and distribute high-school courses of training in the use of books and libraries.

16. To establish a model high-school library in at least one city in each southern state.

17. To prepare standard high-school library exhibits.

18. To popularize the traveling library in rural communities.

19. To convey to Mr. C. C. Certain, chairman, a report, in March, 1916, of high-school library progress in each southern state.

20. To work up an interest in a southern gathering of high-school librarians at the next meeting of the Southern Conference for Education and Industry.

To carry out this plan subcommittees have been formed throughout the South. Those in charge of the work for cities and towns are as

follows: for Virginia, West Virginia, and Maryland, Professor C. Alphonso Smith, University of Virginia; for North and South Carolina, Dr. Louis R. Wilson, University of North Carolina; for Kentucky, Tennessee, and Mississippi, Miss Lucy E. Fay, University of Tennessee; for Kansas, Oklahoma, and Texas, Miss Jennie E. Flexner, Public Library, Louisville, Kentucky; for Missouri, Arkansas, and Louisiana, Mrs. Esther Finlay Harvey, Sophie Newcomb Memorial College, New Orleans, Louisiana; for Alabama, Georgia, and Florida, C. C. Certain, Auburn, Alabama.

THE SHAKESPEARE TERCENTENNIAL

April 23, 1916, will be the three-hundredth anniversary of the death of William Shakespeare. In order to insure a proper celebration of the day in all parts of the country the Drama League of America has appointed a special committee to assist local centers, clubs, schools, and neighborhoods in planning festivals, dramatic performances, and other appropriate methods of honoring the memory of Shakespeare.

The chairman of the committee is Percival Chubb, the new president of the Drama League, who may be addressed at 4533 Westminister Place, St. Louis, Missouri. In a preliminary circular which the committee has sent out it is suggested that in each community a representative committee be formed to take charge of all arrangements for the celebration. The following excerpt will be of value.

THE POSSIBLE FORMS OF CELEBRATION

To aid the chairmen of meetings the following enumeration of the possible forms of celebration is made:

1. *Community celebrations.*—These may be either especially made occasions, or they may utilize opportunities provided by any annual festival or pageant already instituted in the community, such as home-weeks, fairs, May-Day celebrations, and playground festivals. They may range from the simplest type of folk-dancing, particularly the Morris dancing and country dancing of Shakespeare's time, Elizabethan folk-songs and folk-games, mummings, revels, processions, and pageants in Shakespearean costume, with or without a representation of Shakespearean characters. The Children's Shakespeare Pageant of Chicago will be very helpful here.

2. *Playground and neighborhood celebrations* in small parks, squares, and even streets, which have been used in New York City and elsewhere.—Where these open spaces are not too far apart, bands of players or mummers might make the rounds, proceeding from one to another in procession through the streets. Simplicity would be the keynote. Such enterprises are often spoiled

by being too ambitious. A few things simply done are so much better than complicated presentations which are put through on tip-toe. Folk-dancing and folk-songs should give "go" to these representations, with their primary appeal to the populace.

3. *School and college celebrations*.—These will be greatly aided by the preparation in each state and in each city of a small pamphlet giving the various ways in which the celebration may be organized, from the very simplest type for the younger children up to the richer type of festival, including a play or selections from a play of Shakespeare, which the high school or college can manage without being unduly taxed. A few suggestions may be classified:

a) Elementary schools seldom concern themselves, even in their highest grade, with the plays of Shakespeare; therefore the celebration will rather assume the form of pageantry with dance and song, and sometimes singing-games for the smaller children. There is a wealth of Shakespearean music and dances which it is hoped may be listed in a bibliography which will be made available to school authorities before the close of the present school year.

b) High schools are in a position to work in plays, parts of plays, or masques. The desirable thing is to effect a co-ordination of departmental work, involving the Departments of English, Music, Physical Training (for the dancing), Art (for the costuming), and the crafts (for the properties). In schools where class-plays are given at graduation time, and where there are dramatic clubs and musical clubs (mandolin clubs not excepted) there should be no difficulty in making use next year of Shakespearean material, and in giving a festal atmosphere to occasions, by planning adjuncts to the play—prologue and epilogue and interludes—which will mark them off as commemorations.

c) For colleges and universities the most obvious suggestion is that the Commencement should assume the form of a Shakespeare celebration. The plays and those functions which lend themselves to picturesque treatment might all of them be reminders of Shakespeare and his age. The departments might collaborate and, for once in their history, suggest what an organic culture of the interrelated arts might mean. The campuses might throng with the folk of Elizabethan days, and the pointless and often crude amusements of the commencement season take on the quality of really interesting rejoicings.

4. Groups not mentioned above will include such organizations as settlements and neighborhood associations, Y.M.C.A.'s and Y.W.C.A.'s, drama clubs, musical clubs of all kinds, art clubs, and gymnasiums—not forgetting the Turner societies. Then there are various national groups, many of which preserve the folk dancing and singing and the folk customs of Shakespeare's century. All these might be utilized in any large celebration, civic or otherwise, which may be planned for the community at large, or for dance-festivals in the parks.